A HISTORY OF MUSIC AT EASTERN ILLINOIS UNIVERSITY 1899-1963

LACKEY

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THE HISTORY OF MUSIC

AT EASTERN ILLINOIS UNIVERSITY
1899-1963

(TITLE)

BY

SUE ANDRA LACKEY

B.S. in Ed., Eastern Illinois University, 1966

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1967
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

8-1-67	
DATE	ADVISER
August 1, 1967	Robert G. Hare
DATE	DEPARTMENT HEAD

TO MRS. ETHEL HANSON STOVER

whose understanding and guidance has been an inspiration to the faculty and students of the Music Department for many years.

ACKNOWLEDGMENTS

I wish to express my sincere appreciation to my advisor, Dr. Alan Aulabaugh, for his guidance throughout the writing of this paper. My appreciation is also extended to my committee, Dr. Catherine Smith, Dr. Earl Boyd, Dr. Robert Hare, and Dr. Robert Weidner for their assistance and criticism. Also remembered in this list of acknowledgments are all the individuals who were interviewed and who offered assistance in so many ways.

TABLE OF CONTENTS

CHAPTER I

THE PROBLEM

The history of music at Eastern Illinois University encompasses a sixty-eight year span in which a music program was established and expanded. When this history is compiled it becomes more significant and meaningful.

Statement of the problem. It is the purpose of this study to collect data and compile a history of the music at Eastern Illinois University from 1899-1963 while some of the earliest faculty members are still accessible. Some important documents have already been destroyed or lost, and if further delayed, the writing of an accurate history of music would be more complicated and perhaps impossible.

Importance of the study. The history of music at Eastern Illinois University has never been written. The present writer hopes that this paper can function as a permanent record.

Methodology. The subject is divided into eight areas and is written in a narrative style. Pertinent and informative materials have been collected from annuals, school catalogues, newspapers, and correspondence.

Organization of the remainder of the thesis. The topics of this paper are arranged in the following sequential order: Chapter II contains the background and accomplishments of the department heads of music; Chapter III lists the changes in the curriculum from 1899-1963; Chapter IV includes facilities pertinent to the music department; Chapter V contains a summary of the development and expansion of the organizations; Chapter VI includes some of the activities of the faculty, student body, and community; Chapter VII is a summary of the development of the School of Music organized in 1963. Included in this thesis are five appendices which contain: a copy of the original words and music to the Alma Mater and the Eastern State March, lists of undergraduate and graduate courses and the dates of their establishment, a list of music faculty members and the dates they were at Eastern Illinois University, and a list of the musical events at Eastern from 1899-1963.

CHAPTER II

DEPARTMENT HEADS

An important part of any music department is the faculty who guide the designing of the curriculum and furnish much of the guiding philosophy. At the head of this group must be a competent person to organize and guide the activities. Eastern has had a history of competent people in command.

Although there was no department of music during the first years of Eastern's existence, Mr. Friederich Koch was considered the head of all music activities.

> Mr. Koch, a native of Kassel, Germany, was thirty-one years old when he joined the faculty. He had studied both instrumental and vocal music in Germany before coming to Baltimore, Maryland, in 1888 to fill an engagement at the Academy of Music. From Baltimore he went to St. Louis, where he was a vocalist with the Symphony Orchestra for five years. He traveled with the St. Louis Opera Company for four years. Before coming to Charleston he was director of the Peoria Maennenchor, which he brought to Charleston for the dedication exercises on August 29. Mr. Koch was on the Charleston faculty until his retirement in 1938. At the end of the first year Mr. Lord wrote that 'Mr. Koch is a thorough musician, a most upright gentleman of very pleasing personality, and is constantly improving as

> a teacher.' Mr. Koch died in Texas on March 21, 1943.[1]

Koch has been given credit for founding the curriculum, organizations, and many music activities. Through his leadership music was established and developed during the early years of the school.

Mr. Lloyd Sunderman came to Eastern as head of the department in 1935. Although Koch was still here at the school, his lack of an academic degree kept him from becoming the head of the department. Dr. Robert G. Buzzard had become president in 1933 and raised the standards of the college by adding faculty with advanced degrees. The appointment of Sunderman signified this change in policy.[2]

Sunderman held diplomas in music and education from McPhail College of Music in Minneapolis, Minnesota; Western Union College in LaMars, Iowa; and Syracuse University in Syracuse, New York.

While at Eastern Sunderman established a four-year music curriculum. Sunderman credits others in this accomplishment:

> With the assistance of Koch, Weckel and Hanson we set up the four year program in music during 1935. Actually, the entire program in music was set up at this time--complete revision of all courses was imperative. I believe we did get a good start.[3]

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[1]Charles H. Coleman, "Fifty Years of Public Service" (The Eastern Illinois State College Bulletin, Eastern Illinois University, 1950), p. 53.

[2]Interview with Dr. Glenn Seymour, Faculty 1929-, June 29, 1967.

[3]Letter from Dr. Lloyd Sunderman, Professor of Music, University of Toledo, Ohio, July 20, 1967.

Dr. Irving Wolfe, who held degrees from Iowa State Teachers College and Northwestern University, came to Eastern in 1937. While at Eastern from 1937 to 1940, Wolfe started the rural school program which included workshops for the teachers. He conducted festivals at which the elementary school children could come together and sing and have rhythm bands. For these accomplishments he is usually referred to as a true "music educator."[4]

Wolfe started "a definite program for music majors with minors in high school music, instrumental music, and elementary school music."[5] He further stated:

> This program was established on the conviction that significant music teaching is possible only by persons of much intimate experience as re-creators of fine music.[6]

Wolfe also began to build the record library at Eastern. He noticed a definite lack of records which could be used for music appreciation and music history classes. Wolfe also started a tradition of presenting the Messiah by Handel each year. This oratorio was presented by the choruses of the school with the orchestra as accompaniment.

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[4]Interview with Mrs. Ethel Hanson Stover, Faculty 1927-1958, July 12, 1967.

[5]The Warbler, 1938 (Charleston, Eastern Illinois University, 1938), p. 29. (There have been other titles for this yearbook, therefore for the purposes of this paper the yearbook will be referred to as the Annual with the year following. Titles have included (1) Senior Yearbook, 1904-1912, 1914-1916, 1918, (2) W'apper, 1913, and (3) The Warbler, 1919-present.)

[6]Annual, 1939, p. 92.

Wolfe states:

> Except for evidence of some good thinking in music education my impression of the department when I took over was that of isolated and unrelated courses, considerably out of date. With the help of very excellent faculty members we tried to develop a functional curriculum for the education of music teachers. Among these helpful colleagues with Ethel Hanson, who had much more to offer than the administration realized; Irene Johnson, whose dedicated teaching and playing were musical in every sense; and Robert Warner, whose work with early musical instruments has long been a distinctive feature of the graduate work at Michigan University School of Music. (These were not all).
>
> It was something of a shock to me to find no library of recordings for use in teaching history and appreciation of music, and equally a pleasure to make a useful beginning here.
>
> One could not easily forget the office and studio and the bare classrooms in the tower of the central building with its Normandy architecture. Even more vivid is my recall of the enthusiastic support of President Buzzard for the whole music program - courses, faculty, equipment, of course, but also the choir tours, December performance of The Messiah with other faculty and townspeople participating, and the festivals of high school choral groups and of children from small elementary schools. Such administrative support is a large factor in a department's development than most people realize.[7]

Dr. Leo Dvorak came to Eastern in 1940 as Head of the Music Department. He received degrees from Upper Iowa University and the State University of Iowa where he was granted the Ph.D. in 1939.

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[7]Letter from Dr. Irving Wolfe, Faculty of George Peabody College for Teachers, Nashville, Tennessee, July 14, 1967.

While at Eastern Dvorak was noted for his desire to have every student perform well. By giving a junior and a senior recital the students had an opportunity to develop their talents as musicians which facilitated their teaching abilities. Dvorak was also recognized for his fine opera productions. Although he did not introduce opera to Eastern, he made it a frequent part of the activities of the department. He continued to expand the tradition of workshops and clinics for high school students. He helped to bring important guest lecturers and artists to the college and was well known for his appearances at other colleges and universities.

By establishing the music camp in 1953, he further extended music services to high school students in Illinois. Dvorak spoke of the purpose for a music camp in an article he wrote:

> Eastern Illinois State College has tried to meet the challenge to education by projecting the Music Camp as a field service to the area in which it serves. One of the foremost problems today has to do with bridging the gap in the education program of the public school which is broken by the summer vacation.
>
> . . . . . .
>
> In summary, institutions of higher learning must enlarge their campus programs to include services to the areas in which they serve, and especially they should be aware of needs and interests of the young people. The Music Camp must give real musical satisfactions so as to realize the inherent mission of music. The Camp must integrate music into a program of general education so that real life situations are evident. And last, the Camp experience should give an introduction into collegiate living so as to encourage each student towards higher education. Only under such circumstances can a college, and in particular a state supported institution, justify a

> project on its campus such as a Music Camp.[8]

It was during Dvorak's administration that the school first offered the Bachelor of Arts and the Master of Science in Education degrees. Through his guidance the department developed and grew in both status and size. While he was at Eastern the department moved from Old Main to the new Fine Arts Center, a building which President Buzzard instigated. These are only a few of Dvorak's significant contributions to the development of the music department. Certainly a most important factor was the development of the School of Music.

Because of the war there were two quick changes in the leadership of the department. Dr. Rudolph Anfinson was Dvorak's replacement for only a short time when Dvorak entered the service. Dr. Thurber Madison became Acting Head when Anfinson left for the Armed Services. The Annual reports:

> Like the student body, the personnel of the Music faculty was constantly changing as the Armed Services took their toll. As school opened, Dr. Thurber Madison joined the department as instructor of strings. The first of December, Mr. Allan Britton, Music Critic of the T. C. High School left the campus to join the U.S. Army. Two months later he was joined by his fellow band director from the college, Dr. Rudolph Anfinson, who likewise entered the Army. Dr. Anfinson, acting head of the Department, was replaced as head by Dr. Madison.[9]

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[8] Leo J. Dvorak, "The Eastern Music Camp," Etude, March, 1955, pp. 14-15.

[9] Annual, 1944, p. 52.

Both Anfinson and Madison tried very hard to keep some music activities going during the war, despite the shortage of men.[10]

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[10]Dr. Anfinson returned to Eastern after the war and is presently Dean of Students.

CHAPTER III

CURRICULUM

When the Normal School in Charleston opened in 1899 music held an important place in the curriculum. There was one course called "Music" which was required of all future teachers. Within only sixty-four years music has become one of the major curricula at Eastern Illinois University and is now a separate school. This chapter will trace the development of the music curriculum from its beginnings to 1963.

1899-1912

The first curriculum at the Normal School included two, three, and four year courses of study. Music was listed among the offered courses with a special area being called "vocal music." At this time there was no instrumental music offered, but the instruction was directed instead at educating the general teacher with courses of all types, including music. During the year 1900-1901 a special paragraph describing the aims of music was added to The Normal School Bulletin:

> The instruction of music aims to cultivate a good quality of voice, a sound taste for good music, and ability to read vocal music at sight.

> The educational value of music in cultivating the whole mind as well as the emotions is clearly recognized. Something is done to give students some knowledge of great composers and their distinguishing characteristics.[11]

According to several of the students who attended the Normal School during this time, the instruction in music contained little more than meeting to sing music and very little, if any, instruction involved the theory or history of music. At this time music in the Normal School was mainly recreational.

It was not until 1908 that courses were identified by numbers. At this time there were three individual courses, numbered 25, 26, and 27. These courses were designed for the teacher in the elementary school and consisted of beginning, intermediate and advanced sight reading and theory such as scales of all types and part singing.[12]

In 1911-1912 the course descriptions remained the same except for courses numbered 25 and 26. These courses were combined and numbered 27. Another course, number 28, was added for chorus work and the study of children's songs. This course was open to those who could read elementary music. The title of course number 28

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[11] The Normal School Bulletin, 1900-1901 (Charleston: Eastern Illinois University, 1899), p. 30. (There have been other issues of the Bulletin which were not catalogues of the institution. When reference is made to one of these, specific identification of the source will be made. For the purposes of this paper the issue of the Bulletin which is the catalogue will be referred to as Catalogue with the year of issue following. Catalogues have been named (1) The Normal School Bulletin, 1899-1920, (2) The Eastern Illinois State Teachers College Bulletin, 1921-1946, (3) The Eastern Illinois State College Bulletin, 1947-1957, and (4) The Eastern Illinois University Bulletin, 1957-).

[12] Catalogue, Summer 1908, p. 12.

was changed in 1913 to "Methods of Teaching Children's Literature." It is interesting to note that most of the songs that Koch taught the children in the model school were original compositions.[13] At this time there was also opportunity for observing and teaching of the course work in the children's music course. Since there was no music major at that time, the student teachers taught not only reading, writing, and arithmetic, but also the music in the model school. The music training of the children was mainly the singing of songs without the aid of instruments. Occasionally Koch invited two or three of the model school classes to assemble in the music room to sing songs and listen to music under his direction. At this time a piano was available and Koch also entertained the children with his zither.[14]

One Normal School student observed that Koch was a better performer than educator and disciplinarian, especially when there were three classes of youngsters gathered together in his room.[15]

During these first twelve years the emphasis was on vocal music which met the needs of the students and rural school teachers.[16] Although the courses were listed only as "Music" their descriptions

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[13]Interview with Mrs. Charles Stewart, Class of 1903, April 18, 1967.

[14]Interview with Mr. Lewis Linder, Class of 1911, April 18, 1967.

[15]Linder interview.

[16]See Appendix A.

included theory and simple sight reading. As before, the sight reading was confined to scales and two and three part exercises which were sung from charts prepared by the teacher. The advanced course, number 27, included harmonic and melodic minor scales, chromatic exercises, and sight singing in four parts.[17]

In these first years of the Normal School recitals by faculty and students were held throughout the year. Many of these recitals were by Koch who performed and discussed vocal and instrumental works. As early as 1905-1906 recitals by Koch featured music by Schubert, Chopin, Schumann, Grieg, Beethoven, and many other famous composers.[18]

1913-1920

It was in 1913 that the courses in music were first listed separately in the catalogues with titles for each course. There were classes in elementary sight singing and advanced sight singing which were designed for rural school teachers. There were also two courses in music methods for senior students. These courses were divided according to the abilities of the students: one for those who did not have any musical training, and one for those who did.[19]

In 1916, an additional teacher was added, and the descriptions of the music courses changed. The description includes:

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[17] Catalogue, Summer, 1911, p. 19.

[18] Catalogue, 1906-1907, pp. 59-60.

[19] Catalogue, 1913-1914, p. 56.

> The work in music is designed to cultivate a good singing voice, to instill a taste for good music, to induce good musical interpretation, and to give facility in sight reading. A view is taken of the subject which recognizes the educational and moral value, as well as the aesthetic value.[20]

During this year, 1916-1917, conservatory courses were added to the curriculum of music. One of the two teachers apparently taught school music and the other worked with the conservatory courses. The new courses included six piano classes which ranged in difficulty from beginners to very advanced students. Also included in the courses were six voice culture classes that used the Concone Exercises for practice along with songs by Schubert, Mendelssohn, Schumann and other famous composers. It was also in this year that "Public School Music" was established as a course. The title "Public School Music" was apparently substituted for "Methods of Teaching Children's Literature."[21]

With the addition of the "Public School Music" courses there were courses in sight singing and ear training, methods, and public school music. The public school music course was primarily a review of the other courses along with conducting and a study of classroom materials. The first hint of actual study of the history of music was the description of public school music course in the 1917-1918 catalogue.

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[20] Catalogue, 1916-1917, p. 47.

[21] Ibid., pp. 48-50.

This description stated that the course included "a study of the development of Music."[22] The conservatory courses still included six piano classes and six voice classes.[23]

In the 1919-1920 catalogue the music courses became more clearly defined. The School Music courses included elementary and advanced courses. Sight singing and ear training were the main subjects in the elementary courses. Among the advanced courses was a methods of teaching course. This course contained "a study of the development, care, and preservation of the child's voice and special practice in producing good tone patterns for children."[24] Some materials were also examined. A course in primary songs was included along with two courses in Public School Music. As before, the first course in Public School Music was a review of the elementary courses. The second course included conducting, chorus selection and arrangement, and a survey of materials for use in the schools. Some melody writing was included along with a study of the history of music.[25]

The conservatory courses were divided into two main sections in 1919-1920: Instrumental Music and Voice Training.[26] The

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[22]Catalogue, 1917-1918, pp. 45-47.

[23]Catalogue, 1916-1917, p. 48.

[24]Catalogue, 1919-1920, p. 61.

[25]Ibid.

[26]Ibid. p. 62.

instrumental area included classes in piano. These beginning classes included from two to four pupils for one hour in each class. In the more advanced classes only two students per hour were admitted. At this time the students could study piano for three years. The voice training area stressed correct breathing, correct placement of the singing and speaking voice, enunciation and interpretation, development and control of emotional faculties, physical and mental development, and tone qualities along with registers. Students could study voice for three years also.[27]

Private lessons were not yet available in the Normal School. From the very beginning of the Normal School Koch taught private lessons in both piano and voice in his home which was located across from the school on Lincoln Street. Other people from the area, along with the students, could take private lessons for a small fee. This was not considered a part of the Normal School, but was a private venture undertaken by Koch.[28]

1920-1925

Since the termination of courses is too varied and indistinct to follow, the remainder of this paper will cite only additions and changes, not terminations of the courses.

During the 1920s there were many changes in the music curriculum. In 1920 the conservatory courses were extended from

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[27] Ibid.

[28] Linder interview.

three years of piano and voice study to four years. It was also in this year that the Normal School began to anticipate becoming a "State Teachers College." Therefore, more courses with specific titles were needed. It was in this year that more courses were added and the Junior and Senior Colleges were instituted. The courses included in this four year curriculum were:[29]

Music Methods
Sight Singing and Theory
Sight Singing and Harmony
Primary Music Methods
Upper Grade Methods
The Teaching of Music (High School)
(Omitted 1920-1921)
Practice Teaching in Music
(Omitted 1920-1921)
Advanced Harmony and Sight Singing
(Omitted 1920-1921)
Opera, Chorus, and Orchestra Practice
Conducting (Omitted 1920-1921)
Music History and Appreciation
(Omitted 1920-1921)
Piano: four years
Violin: four years (Omitted 1920-1921)
Voice: four years

Although this curriculum seems complete for 1920, many of the courses were not offered in 1920 or for several years to come. Because of the realization by the college that the school was not ready for a four year music curriculum and also because of the lack of student interest the Senior College (last two years of the curriculum) was omitted after 1925.[30]

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[29]Catalogue, 1920-1921, pp. 77-80.

[30]Interview with Dr. Hobart Heller, Vice President for Instruction, July 5, 1967.

1925-1936

Because of the omission of the Senior College, the Junior College needed more courses to make the curriculum functional. In 1925-1926 a High School Music course was added to the curriculum. The Catalogue stated:

> The object of this course is to train pupils inexperienced in music how to listen to and enjoy good music. The victrola and piano are used. Pupils learn to know by ear about fifty standard musical compositions - the titles, the composer, and the outstanding characteristics of the form of composition. They learn the instruments of the symphony orchestra by name, sound, and sight. Half of the time is devoted to sight singing according to the ability of the class. There are daily assignments requiring forty minutes preparation.[31]

Other added courses included Practice Teaching in Music, which had been omitted from 1920 to 1925. In 1926-1927 the Music History and Appreciation course was revised and became known as Music Appreciation. In 1928 a class for beginners was added and called "Violin, Clarionet [sic], and Cornet."[32]

There appeared in the catalogue for 1932-1933 a list of requirements for the degree Bachelor in Education in Public School Music. This curriculum required four years of preparation for teaching Public School Music in the elementary and secondary schools. The

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[31] Catalogue, 1925-1926, p. 82.

[32] Catalogue, 1928-1929, p. 82.

entrance requirements included an examination in pitch and rhythm as well as a third grade proficiency in piano.[33] Although these requirements appeared in 1932, the course offerings for the Bachelor of Education did not appear until 1936.

For the first time courses were offered in Instrumentation and Conducting in 1934-1935.[34] There were two courses in Instrumentation which were designed for the planned four year curriculum in 1936.

1936-1950

In 1936 there was a new statement of philosophy for Music Education:

> The department is devoted to the development of music educators. Emphasis is placed upon teacher-training in the field of music education and not on fostering the conservatory objective, which is, development of performers. Candidates for admission to the department should have a background in the field of music. No one is encouraged to major in the department if his musical experience prior to admission has been limited.[35]

By this time President Robert Buzzard had filled the vacancy created by the death of President Livingston C. Lord, and Sunderman had become the new head of the department of music. The curriculum

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[33] Catalogue, 1932-1933, p. 86.

[34] Catalogue, 1934-1935, p. 80.

[35] Catalogue, 1936-1937, pp. 95-96.

included revisions of the old courses as well as the addition of a new four year curriculum. The new four year course in Public School Music had also acquired a new name: Music Education.[36]

In order for a student to major in Music Education, he had to submit to departmental examinations and show sophomore collegiate ability in both piano and voice. If this examination showed the candidate to be deficient, he had to take courses to make up his deficiencies.[37]

Since there were many courses added during the years 1936-1950, these are listed elsewhere in this paper for the interested reader.[38] One will notice that individual applied music instruction was added in 1937. Private lessons were taught in the early school by Koch in his home; however, no date has been found concerning the termination of this training. The philosophy behind the teaching of applied music was stated in 1938:

> A high degree of musicianship is an essential factor in significant music teaching, whether the vehicle of expression be a simple rote song or a complicated movement from a symphony. The serious study of applied music, in which the personal experience of re-creating great music in an artistic manner is the foremost activity, is recognized as one of the most effective means of developing good musicianship. With this purpose in mind, students who are permitted to elect music as the teaching field are required to study applied music.[39]

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[36] Ibid., p. 96.

[37] Ibid.

[38] See Appendix A

[39] Catalogue, 1938-1939, p. 95.

An interesting program was being carried on between 1935 and 1939 in the elementary school by Miss Ethel Hanson. Miss Hanson included in her teaching for seventh and eighth grades the Walter Damrosch Appreciation Program. This program was broadcast over the radio each Friday afternoon and offered additional materials which could be secured for the classes. Miss Hanson prepared the children for each of the programs and then on Friday the students reinforced their learning by listening to the program. At this time in the school's development materials were scarce and expensive and any teaching aid was greatly appreciated. It is believed that the children greatly benefitted from this course.[40]

In 1940 Leo Dvorak came to Eastern as head of the music department. By this time the department had grown through the guidance of Koch, Sunderman, and Wolfe who had preceded Dvorak. Dvorak agreed with the prevailing philosophies and added his own:

> So far as the work in individual instruction in voice, piano, and instruments is concerned, the attention given to individual performance has been not only for the sake of the performance of music, but also to give the student skills, experience and knowledge of good music so that he may be better equipped to teach. Students have been given the opportunity to carry major parts in recitals, concerts, operas, and oratorios. The added training thus acquired and the responsibility experienced will enhance the quality of work done by Eastern's graduates in their schools and communities. Piano instruction also seeks to train each student in the use of the piano as a teaching device. The Department

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[40]Stover interview.

> is keenly aware of its responsibility to set a standard of leadership in the field of music education.[41]

During the years between 1936-1950, the music education curriculum had expanded into a well-rounded course of study. Between the years 1930-1939, Eastern graduated a total of seven students in the four-year curriculum in music.[42] In 1948 alone there were nine graduates in music.[43] These graduates had learned to teach as well as perform. During the years that Dvorak was head, the requirement was instituted that students give both junior and senior recitals. This signified the breaking away from the old idea that teachers were taught only to teach and were not required to prove their ability as musicians.

In 1941 the college had a course designed especially for the rural teachers. The course, Music in the Rural School, was especially offered throughout the summer sessions and also during the year. At this time workshops and extension courses were held for the teachers. Extension courses began as early as 1916. During the year 1935-1936 no extension courses were offered, but these courses were re-established by 1937.

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[41]Statement prepared for Charles Coleman by Dr. Leo Dvorak, May, 1948. (Eastern Illinois State College Bulletin, No. 189, January, 1950), p. 246.

[42]Eastern Illinois State College Bulletin, No. 149, Associated Clubs Issue (Charleston, Eastern Illinois State Teachers College, 1939), p. 12.

[43]Annual, 1948, pp. 24-38.

1950-1963

By 1950 most of the courses offered between 1950 and 1963 were already in the catalogue.[44] The greatest changes in the curriculum during this time were in the course content and in methods of teaching. In 1950 there was a deficiency in materials and equipment. In the elementary school there was only one phonograph and that had to be carried from room to room.[45] In the tower of Old Main, where the music classes were held, there were two pianos in the hall where, because of the lack of space, students practiced simultaneously.[46]

The most important change came with the addition of the graduate courses. The graduate courses were inaugurated in 1951 with the degree offering of Master of Science in Education with emphasis in music. This degree is further described in the Bulletin:

> It is intended that the courses for the Master's degree for any student shall assume increased maturity, greater range of intellectual interests, much greater independence in reading and investigation and more constructive thinking than do the undergraduate courses offered for the Bachelor's degree.[47]

The requirements for the degree were organized as follows:

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[44] See Appendix A.

[45] Stover interview.

[46] Interview with Dr. Earl W. Boyd, Faculty 1947-, July 22, 1967.

[47] Bulletin, Summer, 1951, p. 15.

> The courses selected for the program of any individual shall total 48 quarter hours and shall be chosen under the sponsorship of the adviser in accordance with the following plan:
>
> Group I. Basic Courses in Education. 12 quarter hours.
>
> Group II. Courses Specifically Related to the Student's Career, 24 or 28 quarter hours.
>
> Group III. Courses for the Advancement of the Cultural Level of the Mature Individual. 12 or 8 quarter hours.[48]

Some of the courses[49] added to the curriculum for this degree were also available to seniors who could secure permission to enroll from the instructor. The addition of this advanced curriculum helped to enhance the status of music at Eastern.

Another degree was added to the undergraduate curriculum in 1954: the Bachelor of Arts Degree with a major in music. The description of this degree states:

> The aim of the Bachelor of Arts curriculum with a major in Music is to provide a sound general education and a measure of specialization to students who wish to develop musical understanding and skills but who do not wish to prepare for a career in teaching.[50]

During these years the faculty and student recitals gained more emphasis. Most of the faculty presented recitals each year and students were also required to perform on student recitals. These

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[48] Ibid., p. 16.

[49] See Appendix B.

[50] A Prospectus for the School of Music, Eastern Illinois University.

recitals not only gave faculty and students the opportunity to perform, but it gave the audience a chance to hear works of famous composers and improved the cultural atmosphere of the institution.

CHAPTER IV

FACILITIES

The first building to be built at the Normal School was an enormous one which resembled a castle. This building, now officially called "Livingston C. Lord Administration Building," is better known to everybody as "Old Main." Old Main was the home of the Normal School. It housed the Normal School classrooms, library, an elementary school, and offices. The music classes were held in the southeast corner room on the third floor east in Old Main. This room, which was equipped with a piano, housed not only the music classes, but other classes such as reading. One room especially remembered by alumni is the assembly hall where each morning the students, faculty, and administration gathered for the chapel exercises. This hall had a grand piano and a stage. The first choruses practiced in this assembly hall, as did other groups such as playcasts and ensembles. This room was later converted to a reading room. The library, which had open stacks for the students and maintained a collection of music books and periodicals, was also housed in Old Main. Periodicals in the early years included:

The Etude:	1902	Musician:	1913
The Musical Courier:	1908	Musical America:	1913
New Music Review:	1910	Music Quarterly:	1915

This is only a sampling of the periodicals the library contained on music; however, it is interesting to see that many of the finest music magazines were present on the list of earliest contents.

In 1907 the legislature appropriated money for a women's dormitory and gymnasium. The gymnasium of this building which was occupied in 1909 housed the band and orchestra at various times in the school's history.[51] In 1913 an elementary school was built in order to relieve the crowded main building. The new school made it possible for the Normal School students to observe model lessons in all areas of elementary school teaching, including music.[52]

In 1929 the new Manual Arts Building made it possible for the band and orchestra to use the formerly occupied building: a small white, three-room stucco building.[53] From 1945 to 1948 the band and orchestra practiced in the Women's Dormitory Gymnasium ("Crackerbox Gym"). In 1948 the groups moved to a new quonset which was obtained from army surplus.[54]

The quonset facilities included two offices; a few practice rooms; storage space for music, uniforms, and instruments; and a

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[51] Catalogue, 1913-1914, p. 13.

[52] Ibid.

[53] Coleman, op. cit., p. 348.

[54] Interview with Mrs. Leo Dvorak, June 9, 1967.

large room complete with risers for the band and orchestra. Although this building gave the band, orchestra, and other instrumental groups a place to practice, it also had its disadvantages, one of which was rather difficult to ignore. The garbage cans from the cafeteria were located beneath the quonset's wing-type windows. This was especially inconvenient when the garbage was burned on warm days.[55] The groups remained in the quonset until 1958 when they moved to the "Textbook Library."

The music facilities in Old Main were on the third floor for approximately thirty years until 1959. These facilities included the main music offices, three studios, storage space, and one main classroom. There were several pianos which were in the studios, the hall, and the classroom. Because of shortage of practice times and places, the students persuaded the administration to purchase some older upright pianos which the students had found.[56]

The "Music Lounge" was established in the high tower of Old Main in 1944 for the students' relaxation and enjoyment. This lounge was opened especially to stimulate group interest in music and activities connected with music. The room was equipped with a piano, radio, music reference library, records, department scrap book, and pictures.[57]

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[55]Interview with Dr. George Westcott, Faculty 1949-, July 25, 1967.

[56]Interview with Dr. Catherine Smith, Faculty 1949-, July 25, 1967.

[57]Annual, 1945, p. 56.

Another important facility involved with the development of music was the new library which was completed in 1950. Housed in this library was a listening room complete with collections of popular and serious music. Classes were often held in this room and also in the "Library Lecture Room." The Lecture Room was equipped with a piano and was the location for several classes, lectures, and recitals.[58]

From the high towers of Old Main and from the Textbook Library the department moved to the new air-conditioned Fine Arts Center. The new building, completed in 1959, became the home for the music department and, eventually, the School of Music. The music-theater wing of the $1,250,000 structure provided classrooms equipped with sound and film equipment, rehearsal areas, thirty-five practice rooms, organs, pianos, theater-recital hall, listening rooms, studios, and many other facilities. Each of the departments of the School of Music was equipped with its own library.[59]

In the sixty-four years the school had not only raised its standards and increased the number of faculty, but the music department had an atmosphere which stimulated students to reach out for the new and higher goals.

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[58]Interview with Dr. Alan Aulabaugh, Faculty 1958-, July 28, 1967.

[59]The Eastern Newsletter, January, 1963, p. 2.

CHAPTER V

ORGANIZATIONS

One of Eastern's proudest features is the long list of successful organizations. These groups have placed the institution in the public eye for many years and have helped to secure for the school a reputable status.

Instrumental Organizations

In 1928 the following statement was placed in the Warbler:

> Ladies and gentlemen, meet the Teachers' College Band, an infant among Eastern Illinois organizations but a lusty one that in the past few months has cut its eye teeth, thrown away the nursing bottle, and learned to march and play in a manner that has won it a sure place in our college life. The band was the happy idea of Mr. Railsback, and with about 25 players to work with, Mr. Railsback has organized, trained, and conducted the organization until it is a real band. Bands may come and bands may go, but may this band go on forever. Long live the band.[60]

The idea for the Band originated in approximately 1927 from an incident that occured during orchestra auditions. Walter Scruggs, a student, and Dr. Ora Railsback, of the physics faculty, attended the auditions together; Scruggs with his bass saxophone and Railsback

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[60] Annual, 1928, p. 85.

with his clarinet. Upon arriving at the auditions, which were being conducted by Miss Ruth Major, interested persons were asked to assemble their instruments and sound a note for Miss Major. Upon hearing the deep forte sound erupt from the bass saxophone, Major, a bit shaken from the enormous tone, invited Scruggs and his saxophone to leave the auditions. She wanted no part of the saxophone in her sophisticated orchestra. On the return trip, Railsback and Scruggs engaged in a conversation about the disappointment Scruggs had suffered from being dismissed from the orchestra. Railsback suggested that it would be nice for the school to have a band so that people like Scruggs could play their instruments. Scruggs encouraged the idea as did other people in the community and Railsback became the proud conductor of a band. When asked how this Band sounded, Scruggs replied, "Oh, like a beginning band."[61]

Members of this first Band included:[62]

Hildreth Baker	Charles Elliott
Harold Bennett	Verlon Ferguson
Max Bisson	Mahlon Hillard
Walter Clatfelter	Wayne Isley
Kermit Dehl	Pauline Josserand
Harry Dillard	Joy Lincoln
Lureda Eagleson	R. C. Lorton
John Miller	Bruce Schouten
Albert Moore	Walter Scruggs
Alvin Pigg	Royal Siefferman
Harry Phipps	Ernest Stover
O. L. Railsback	Louise Taber
Mrs. Florence Railsback	Margaret Thompson
Leovotto Ray	Wayne Thrall

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[61]Interview with Dr. Walter Scruggs, Class of 1928, July 10, 1967.

[62]Coleman, op cit., pp. 243-244.

The first Band was uniformed in white sailor caps, blue coats and white trousers or skirts and made appearances at celebrations in nearby towns as well as on the campus.[63] Because many people could not afford instruments Railsback formed an "instrument buying group" with the help of several other faculty members and interested people. These people joined their resources and borrowed approximately $1,200.00 from the local bank to purchase some instruments which were rented to the students. The group was only in existence for about a year because of the recalling of the note by the bank.[64] The generosity of the diploma class of 1927, various other college and high school classes, and faculty members made the purchase of instruments possible in March of 1928. In addition to the instruments, the college purchased blue and gray uniforms for the Band in 1929.[65] Thus the Band had become an organization of the college, complete with its own faculty director when Harlan Hassberg took over the direction of both the Band and Orchestra in 1929. Dr. Railsback's organization had officially been adopted by the music department.

In the future years the Band continued to develop and grow. Band directors on the music faculty have included:

Harlan Hassberg	1929-1931
Richard Weckel	1931-1936
Eugene Asbury	1936-1940

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[63] Ibid.

[64] Interview with Carl Railsback, brother of Dr. Ora Railsback, July 11, 1967.

[65] Coleman, op. cit., p. 244.

Rudolph Anfinson	1940-1944
Elbert Masten	1944-1945
Rudolph Anfinson	1945-1947
Thomas Richardson	1947-1949
George Westcott	1949-1961
Jack Crews	1961-1962
George Westcott	1962-

In 1932-1933 there were three organized bands: the High School Band, the College Band, and the Concert Band. The Concert Band membership was made up of the best players from the other two bands. This made it possible for one band to play some of the more difficult literature. There were fifty to sixty musicians in each of the bands. The College Band played at the home football and basketball games and in the Fall traveled to some out-of-town games with both teams. This was better known as the "Marching Band."[66]

In 1935-1936 there were only two bands and the Marching Band functioned only in the Fall and the Concert Band functioned throughout the rest of the year. The groups gave concerts in Charleston and in the neighboring cities.[67] In 1941 the College Band acquired the name "Symphonic Band."[68]

Some of the activities in which the Band has participated are the Band Festival; Carbondale homecoming in 1947; the All State College Band in 1948 at the Illinois Music Educators Association convention in Normal; Western State Teachers College homecoming in

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[66] Catalogue, 1932-1933, p. 85.

[67] Catalogue, 1935-1936, p. 90.

[68] Catalogue, 1941-1942, p. 103.

Macomb, 1952; and a three-day tour in 1940 in which they played nine concerts. Many of these concerts since 1949 have included compositions and arrangements by the director, Dr. George Westcott. In 1958-1959 the Band accompanied Rafael Mendez, trumpet soloist, in an Artist Series Concert.

In 1942 a Band Festival highlighted the marching band season at homecoming. The historical pageant, "Uncle Sam in Review," was presented by a combination of the ninety-six piece Eastern band, under the direction of Rudolph Anfinson, and thirty-six high school bands. The "spectators were thrilled as they watched 2,000 boys and girls march with dispatch to their places on the football field."[69]

The university and the Band together have sponsored the Eastern Illinois Marching Band Festival for high school bands since at least 1949. The first festival was held in Morton Park in Charleston. These festivals have been held in conjunction with football games and Parent's Day at the university, however complications usually seemed to arise. In order to devote an entire evening to the festival, plans were made to hold the festivities at night in different area towns; making it possible for parents to attend. Festivals have been held in Effingham, Newton, Charleston, and Arcola.[70]

The Orchestra originated in 1924 under the direction of Ruth Major who states that this group "was useful in stimulating

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[69] Annual, 1942, p. 74.

[70] Westcott interview.

interest in the subject of music."[71] The group started with fourteen pieces, consisting of college and high school students as well as faculty members. The original members were:[72]

Ruth Major	Leader
Ella Geer	Violin
Ward Campbell	Violin
Gertrude Lynch	Violin
Ralph Haefner	Violin
Edward Thomas	Violin
Emily Fox	Violin
Chennault Kelly	Violin
Gertrude McKinney	Violin
Ernest Stover	Cello
Wendell Cannon	Cornet
Wayne Thrall	Cornet
Harold Bennett	Cornet
Wendell Brown	Drums
Geneva Fotte	Piano

As can be noticed from the instrumentation, the Orchestra was rather unbalanced but it provided the group with the experience of playing the symphonic music of the masters and also gave other students a chance to hear their own orchestra.

Conductors of the Orchestra were:

Ruth Major	1924-1929
Harlan Hassberg	1929-1931
Richard Weckel	1931-1936
Eugene Asbury	1936-1938
Robert Warner	1938-1943
Thurber Madison	1943-1945
Robert Warner	1945-1946
Lee Crook	1946-1949
Robert Warner	1949-1956
Earl W. Boyd	1956-

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[71] Letter from Ruth Major Bennett, Faculty 1919-1934, July 15, 1967.

[72] Coleman, op. cit., pp. 242-243.

The Orchestra functioned as a concert group and also as accompaniment for opera productions which began in 1929. The Orchestra was also a feature at the commencement exercises as well as in other school affairs which called for instrumental music.

In 1932-1933 there were two orchestras in the college. One orchestra was for beginners and young players while the other served as an advanced group. Some people played in both organizations. The advanced Orchestra rehearsed once a week and gave one or two concerts throughout the year. The advanced Orchestra included about thirty players.[73]

In 1935-1936 the number of orchestras was reduced to one which had about thirty players who were furnished instruments without cost.[74]

In 1938 the Orchestra was very small, probably about thirteen or fourteen persons. Students from the string classes were then added, as well as the people from the community and a "regional orchestra" resulted.[75]

In 1940 the name of the Orchestra was changed to "Eastern Illinois Symphonic Orchestra" and people traveled as far as from Oblong and Paris to play in the orchestra.

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[73] Catalogue, 1932-1933, p. 85.

[74] Catalogue, 1935-1936, p. 91.

[75] Telephone interview with Dr. Robert Warner, Faculty 1938-1956, July 13, 1967.

World War II caused difficulties for the Orchestra. Travel to rehearsals was difficult and members were lost for this reason as well as to the armed forces. During the 1940s music was hard to get because there was very little published in the United States. Because of the war in Germany, music was almost impossible to import from there. After the war the Orchestra again began to build in 1945. The Orchestra lacked strength in the strings sections and this posed a problem of balance for concerts. For this reason string players from the University of Illinois were invited to play in the concerts.[76]

In the 1950s the Orchestra gave two concerts every year in addition to joining the chorus in major productions of opera, oratorio, and other music.

Vocal Organizations

Another important facet of Eastern's organizations has been the vocal groups. The vocal groups were the earliest organizations in the Normal School. Initiated in 1901, the Men's Glee Club was formed by Koch. In 1902 a second organization was added: the Gir's Glee Club. From that time to the present the vocal groups have grown in size, number, and in quality.[77]

The Men's Glee Club was open to all the young men of the school. This group met once a week for instruction in sight singing, voice training,

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[76] Warner interview.

[77] Coleman, op. cit., p. 158.

and practice in singing of standard music.[78] This chorus, as did other choruses, practiced in the assembly hall of Old Main. Under the direction of Miss Major from 1919-1928, this group apparently made quite a reputation for itself for the following statement was found in the Warbler of 1925:

> One dark, windy night in September, 1924, a storm cloud entered the main building of our school, and following the course of least resistance, made its way to the music room. It was an interesting cloud. It possessed thunder, lightning, and lots of air. It differed from the ordinary cloud in that it had a musical lining. And when the storm finally subsided that night, it left its lining behind in the form of a men's glee club.[79]

Also during Miss Major's direction the organization had in its midst a man who later became one of America's foremost ballad singers: Mr. Burl Ives.

Directors of the Men's Glee Club have been:

Friederich Koch	1901-1919
Ruth Major	1919-1928
Friederich Koch	1931-1938
Irving Wolfe	1938-1940
Donald Johnson	1940-1942
Earl W. Boyd	1949-1950
Robert Pence	1960-1962
John Maharg	1962-1963

In 1936 the Men's Glee Club was disbanded because of the lack of bass voices and a suitable blend could not be achieved. Koch, therefore, dissolved the Men's Glee Club and formed a Men's Double

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[78] Catalogue, 1902-1903, p. 41.

[79] Annual, 1925, p. 86.

Quartet. This group functioned like the choruses, traveling from place to place representing the school.[80] One journey was especially memorable:

> The octet was to journey to Shelbyville High School for a program. But last winter was a cold winter. Frozen water pipes were prevalent in Shelbyville as well as Charleston and when the song birds got there the high school was bare.[81]

The men's group was suspended during the war because of the lack of men. During these war years the school enrollment had dropped to about two hundred and fifty students and only about forty of these were men.[82]

Like other organizations, the Men's Glee Club also sang for various school functions, particularly at the morning chapel. One special activity of the group was a Minstrel Show which they presented in 1938.

The Girl's Glee Club, organized in 1902 by Koch, probably had a more consistent existence than did the Men's Glee Club. This group was directed by Koch until 1929 when Miss Major replaced him. Directors have included:

Friederich Koch	1902-1929
Ruth Major	1929-1935
Lloyd Sunderman	1935-1937
Irving Wolfe	1937-1940
Irene Johnson	1940-1946

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[80] Annual, 1936, p. 77.

[81] Ibid.

[82] Heller interview.

Esther Miller	1946-1947
Ruth Ann Beuttel	1947-1949
Isabelle McClung	1949-1951
John Rezatto	1951-1953
Earl W. Boyd	1953-1955
Maurice Allard	1955-1958
John Maharg	1958-1960
June Johnson	1960-

The Women's Glee Club did not lapse because of the shortage of participants during World War II.

In 1936 the Girl's Glee Club sang on "Teachers College of the Air," a series of broadcasts from station WSM in Nashville, Tennessee. It was in 1936 that the Girl's Glee Club became known as the "Women's Symphonic Choir" and in 1937 Wolfe changed the name again to the "Bel Cantos." This name remained through the administration of Wolfe, but when Dvorak came the name was changed to "The Cecilians," which has remained the name to the present time.

Other activities of the group included an annual concert which began in 1931 and other appearances in the school as well as in Charleston and nearby cities. In 1948 the group performed in Charleston for the American Association of University Women, presented a Christmas Assembly Program and was represented in the "Messiah Chorus" as well as presenting their own Spring Concert.[83] This was a busy schedule for such an organization for one year, and this has been the type of schedule of the group throughout its entire

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[83]Annual, 1948, p. 103.

existence. Newer activities include a yearly tour to nearby cities in the past few years.

The Mixed Chorus is one of the newer organizations on campus. The group actually began sometime between 1920 and 1930 but was discontinued:

> My first idea was to have a large chorus drawn from the whole student body (which was small then) (1920-1930). This continued for two years with a public concert at the end of each year. Mr. Lord discontinued it because of the cost of the music which was an expense the other state colleges did not have. I got the idea that this was not to become a 'music school.'[84]

This organization was then instituted by Wolfe in 1937, and was composed of men and women drawn from the glee clubs. After 1938 the Mixed Chorus was robed and called the "A Cappella Choir" by Wolfe. Like the Men's Glee Club and the Orchestra, the Mixed Chorus also lacked men during World War II and was suspended. A smaller Mixed Ensemble, composed of ten voices, represented Eastern in nearby cities as well as entertaining on the campus. The group was directed by Mr. Donald Johnson.[85]

The Mixed Chorus was re-established by at least 1946 when Dvorak directed it. Other directors have included Mr. Rezatto, Dr. Hummer, and Mr. Maharg.

One of the main activities of the choruses during the past few years has been the production of The Messiah by Handel. The

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[84]Bennett letter.

[85]Annual, 1945, p. 56.

college choruses joined together with the orchestra to present this oratorio at Christmas. People from nearby cities were also invited to sing in this oratorio.[86] The production started in about 1938 under the direction of Wolfe with music majors singing the solo parts.[87] In addition to this main activity, the Mixed Chorus participated by presenting concerts much like the other groups on campus and in the surrounding area.

There have been many other groups on campus that have represented Eastern. In 1940 there was a small group known as the "madrigalians." This was a group of eight singers chosen from the college choir to sing at Christmas parties, Women's Clubs, and Teachers' Institutes.[88]

In 1949 more than 1,000 people attended the music department's presentation called "The Nativity." This was a Christmas service of choral music which featured the grade school chorus, the high school chorus, the Cecilians, and the College Chorus.[89]

In 1954 a new choir evolved which was called the "Modern Choir." This choir, under the direction of Mr. John Rezatto, was composed of select voices from the Mixed Chorus. Again the function

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[86]Smith interview

[87]Annual, 1948, p. 102.

[88]Annual, 1940, p. 118.

[89]Annual, 1949, p. 111.

of the group was to perform for civic organizations, church organizations, and also to represent the school on tours.[90]

Another group which brought much pleasure to the University was the Easternaires. This group evolved from several different groups. John Maharg states:

> In 1958 David Walters, a graduate student, supervised for Dr. Dvorak a small group of singers who specialized in the programming of popular and lighter musical comedy show tunes.
>
> In the 1959 to 1960 school year Mr. Maharg organized and expanded this group into a song and dance organization which was called the Collegians.
>
> In the school year 1961-1962 a smaller ensemble known as the Chamber Singers was organized by Mr. Maharg to sing vocal classics dating from the fifteenth century to the present and this group existed side by side with the Collegians for approximately two years and it included many of the same personnel of the Collegian ensemble.
>
> In the 1963-1964 school year a group comprised of members of the Collegians and Chamber Singers under the direction of Dr. Boyd selected the name of Easternaires and prepared a program of music for a spring tour in the Carribean area. This group was sponsored by the United States government.
>
> Beginning with the school year 1964-1965 the group changed its character placing emphasis on more serious vocal ensemble music and took the name Chamber Singers.[91]

Members of the Easternaires group were:

Suellyn Lindsey	Joe Banks
Marcia McKown	John Hoem
Carol Mosely	Wallace Moon

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[90] Annual, 1956, p. 122.

[91] Interview with Mr. John Maharg, Faculty, 1958-, July 19, 1967.

Trena Smith	Donald Peterson
Linda Sperry	Larry Voorhees
Linda Spraggins	Stephen Warble
Martha Van Hook	Glenn Miller (alternate)
Marilyn Selby	Marcia Rittmeyer (alternate)

Although the alternates did not travel with the group, the experience in practicing for the trip was enjoyed by all.

"The Music Club" was organized in the spring of 1935 for students and faculty members who were interested in music. At that time associate memberships were also available for persons outside the university who were interested in music. The meetings of "The Music Club" were held twice each month, and the program consisted mainly of discussion of different phases of music as taught in the public schools, colleges, and in conservatories.[92] Although the club was small to begin with, it continued to grow and became known as "The Music Education Club" and was affiliated with the Music Educators National Conference in 1946-1947. The activities of the group have included trips of interest to future music teachers, attending concerts and lectures, hosting guests and lecturers of interest to the group and operating various concessions at the contests and festivals.[93]

Phi Sigma Mu was a national honorary fraternity in music education a chapter of which was installed at Eastern on October 28, 1950. Membership was limited to students who showed promise in

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[92] Catalogue, 1935-1936, p. 39.

[93] Catalogue, 1946-1947, pp. 37-38.

the field of teaching and outstanding scholarship in music. The aim of the fraternity was to promote education in music and a professional attitude among its members.

In the first group at Eastern were the following officers:[94]

President - Carolyn Haney
Vice President - Gail Menk
Recording Secretary - Bobby Cox
Corresponding Secretary - Jack Johnson
Historian - Annette Toley
Treasurer - Max Syfert

The aims and objectives of the group included:

> To promote Music Education as a profession in America.
>
> To achieve a unity among music educators geographically separated.
>
> To bring about an expansion of service through closer relationship between schools of allied purposes and policies.
>
> To identify our fraternity with standards of approved musicianship and with professional goals of superior attainment.
>
> To befriend and assist the young teacher in our profession and to aid the needy student financially.
>
> To sponsor music enterprises in our school and community and among the less privileged.
>
> To maintain worthy standards of ethical conduct both in our personal and in our professional lives.
>
> To foster loyalty to our Alma Mater.[95]

The activities of the Phi Sigma Mus chapter at Eastern have included trips to other universities to attend concerts and operas, the operating of concessions at music contests and festivals, sponsoring of guest lecturers, and field trips of an educational nature, and the

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[94] Annual, 1951, p. 106.

[95] The Harp, April, 1956, p. 4.

sponsoring of a scholarship award. Some of the specific activities included attendance at the Roger Wagner Chorale at the University of Illinois in 1959; a trip to the Conn Instrument Factory in Elkhart, Indiana, in 1959; a trip to Illinois Wesleyan University at Blooming, Illinois, to observe piano classes; establishment of pre-entertainment lectures on the operas Madame Butterfly in 1954 and for LaBoheme in 1955; and the hosting of a two-day convention for thirty delegates from eight fraternity chapters in 1952.

CHAPTER VI

ACTIVITIES

An important part of any student's life are the activities in which he takes part. In music, students find many opportunities to re-enforce their own skills and knowledge by attending workshops, clinics, festivals, and other planned music activities.

Some of the activities of the first years were informally organized. Twilight sings were often held on the balcony of Old Main, with participation open to any students who were interested. The same procedure took place with the "chorus." Even though chorus was not included in the curriculum, everyone knew which hour would be open for singing with Mr. Koch and all interested persons were free to attend. During these first few years there were student recitals, but these "recitals" were of a literary nature with music used only for background effects for readings and plays.

Even though these early activities were informal, there was one daily event that stood apart. This was the daily chapel service led by President Livingston Lord. The students congregated in the auditorium, while the faculty took their seats on the stage. Koch was in charge of the music and occasionally a talented student was

invited to participate to accompany or perform. Each student received a hymnal with his textbooks and this was used each day in the chapel service. The audience included not only the Normal School students, but also the elementary school children. The children had chairs arranged with the smallest children on the smallest chairs in the very front row and the chairs then were graduated to the Normal School students who sat in the back of the room. In addition to being held for devotional purposes, these chapel services provided the setting for many debuts. The Band made its debut in a chapel service in October, 1927. The Faculty Trio played when it consisted of Mr. Koch, Mr. Ernest Stover, and Mr. Hassberg in 1929. Koch sometimes played his zither and at other times made arrangements for his talented daughter, Miss Elsa Diemer, to sing.[96]

It had also become a custom for the children of the model school to present an operetta each year. By 1908-1909 two operettas had been given: "The Fairy Grotto" and "Hans and Gretel." These were under the direction of Koch.[97]

During the year 1911-1912 there were many activities which included music. Such activities included musicales, class sings, solo recitals, operettas by the model school children, the return of

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[96]Stewart interview.

[97]Catalogue, 1908-1909, p. 66.

vaudeville which included a "professional" junior orchestra, May Pole Dance, and senior class concerts.[98]

In 1913 the Normal School annual not only praised the musical endeavors of Mr. Lord, but Mrs. S. E. Thomas, wife of a faculty member, was acclaimed for solos which she had given at various times throughout the year. It was also mentioned that Mrs. Thomas had given a recital in Terre Haute, Indiana.[99]

Many other activities took place in 1912. Koch conducted "The Holy City," by Gaul, on April 13th at the Charleston Methodist Church. He conducted a chorus of approximately eighty voices and was assisted by the Charleston Choral Club. Solo numbers were sung by Mr. Alex Briggs of Charleston, Miss Well and Mr. Koch of the faculty, Miss Marie Gardner and Miss Bessie Thompson, students.[100]

There was an orchestra during these early years. During a New Years Eve Party one of the events on the program was a symphony orchestra by the seniors. This orchestra included "horns, bells, whistles, tin pans," and other instruments. "The sounds were like those issuing from a ten cent store on the Saturday before Christmas.[101]

From the beginning of the Normal School there were professional entertainments for the students. Sometimes these entertainments

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[98]Annual, 1912, pages not numbered.

[99]Annual, 1913, p. 120.

[100]Ibid.

[101]Ibid., p. 65.

were paid for by the students and at other times the faculty or President Lord presented an event. These entertainments included music, dancing, drama, lectures, readings, and many other forms of entertainment. Included in this paper is a partial list of entertainments from 1900-1963.[102] The entertainment series became known as the Artists Series in the 1950s.

There were still other events and acts that provided the school with variety. In 1919 there was a "Floradora Sextet" from the senior class. This sextet was composed of eight girls, four of whom were disguised as boys.[103]

Concerts were the very important times in student life in the early years of the Normal School. The students were not encouraged to have extensive social events, even though there were Saturday night dances. For these Saturday night dances a "makeshift" band was composed of Frances Grafton at the piano and someone else on the drums. These were not always very well attended because most of the students went home Saturday evening.[104] For the concerts Mr. Lord was anxious to have fine actors and players from all over the country. Since the school was far from the large cities where these concerts regularly could be heard, Mr. Lord tried to bring the entertainments to the Normal School.[105]

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[102]See Appendix E.

[103]Interview with Mrs. Lottie Leach Leeds, Class of 1919, July 11, 1967.

[104]Interview with Mrs. Francis Grafton Barnes, Class of 1921, April 19, 1967.

[105]Barnes interview.

Before the establishment of the consolidated school systems the rural school teacher was required to have a basic knowledge of all areas of education. To aid these teachers the Normal School offered Saturday classes and summer school. The Saturday classes made it possible for rural teachers to attend the classes and also gave students a chance to visit rural schools on Monday. With the arrival of Buzzard as president Saturday classes were discontinued and it was necessary to offer special extension and summer courses for the teachers. Extension classes had been held since 1916 and summer school had likewise begun in the early Normal School days.

A new custom was established in 1920. A music festival in which the high schools of eastern Illinois were invited to participate began on May 14 and 15 of that year. The festival hosted mixed, boys' and girls' choruses. These choruses competed and were judged by five judges. Other events of the festival included an operetta given by the Training School children and a reception concert given by the Normal School chorus.[106]

As the school progressed, the music festival improved and expanded. In 1921 the festival added competition of soloists with the prize of a scholarship valued at fifty dollars for the two best soloists. In that year the festival was three days long and included two performances of an operetta and also a mass chorus of approximately four hundred

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[106]Catalogue, 1920-1921, pp. 23-24.

voices which gave a concert on Friday evening. Also on Friday evening guest artists, Hans Hess, cellist, and Eugene Dressler, tenor, were included on the program.[107]

From 1920 to 1927 the festivals were held at the Eastern Illinois State Teachers College with the same general program: an operetta, a mass chorus, contests for chorus and soloists, and guest artists. Although the length of the festival varied from year to year, most of the festivals were two days long.

In 1936 the Charleston Oratorio Society was organized for people who enjoyed the performance of oratorios. The plan was to present two oratorios each year and the organization was open to anyone who had some choral experience.[108] In 1936 the society presented a sacred oratorio "The Seven Last Words of Christ" by Dubois.[109] This is the only record of the society's activities and it is believed the group soon dissolved.

In 1936:

> In conjunction with various other department, the music department assisted in making possible the Christmas Candle-Light Service, "The Light Eternal." Over 100 singers from the training school and college participated. Orchestral music was furnished by members of the college orchestra.[110]

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[107] Catalogue, 1921-1922, p. 25.

[108] Catalogue, 1936-1937, p. 95.

[109] Annual, 1936, p. 29.

[110] Annual, 1936, p. 29

During the years when Dvorak was head of the department there were many band and choral festivals, as well as piano, string, vocal and instrumental clinics and music education workshops. At one time Eastern was the publishing headquarters for the Illinois Music Educators Association, with Dvorak as president and Thomas Richardson as editor for the state periodical of the association.[111]

All activities were not confined within the walls of the college. At various times throughout the year Eastern has been represented over the radio. Lee Crook, faculty member, held a music appreciation program every Monday afternoon in the tower studio. This program was broadcast over the radio.[112]

Wolfe, who had much training in community singing while in Iowa, began the tradition of having a "Music Hour." This activity was a half-hour Tuesday evening event which was open to the students, faculty, and general public. While in Iowa working on his doctoral degree, Wolfe had collected many fine song slides which contained many unfamiliar songs. It was in the summer of 1938 that he persuaded Dr. Hobart Heller to play the piano for the song fest while Dr. Ora Railsback showed the slides and Dr. Wolfe conducted. When the first "Music Hour" took place only a few people came to sing. By the end of the summer, however, it had become commonplace for as many as six hundred people to gather to sing songs at the "Music Hour." The

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[111] Annual, 1948, p. 16.

[112] Annual, 1948, p. 16.

evening included not only singing, but a talented student or faculty member was often asked to perform. Not only was this a special event in the history of Eastern, but this was also the beginning of a tradition: Dr. Heller's playing for community sings, an activity for which he is well known.[113]

In 1953 the music department sponsored a music camp for high school students. This camp was designed to provide rich educational experiences for the students and to provide a musical atmosphere. The camp consisted of two one-week sessions, one for band and one for chorus. For each of these sessions there were guest conductors. The first guest conductors were Dr. Myron Russell (Band) and Dr. John Brydon (Chorus). The campers paid a registration fee which entitled them to a room in one of the university dormitories and to meals served in one of the university dining halls. Not only were the students in rehearsal during the day, but recreational activities were provided in the afternoon and entertainment was held in the evening. College students served as counselors for the campers. Integrated with the music camp was a three-day workshop program in band and choral music for which college credit was given. The workshop program was designed to help teachers and music directors. The music camp has remained a tradition at Eastern and has been expanded to three one-week sessions.[114]

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[113]Heller interview.

[114]Annual, 1954, p. 105.

Another important feature of the music department has been the presentation of operas given by the students and faculty. The first college operatic production was King Harald the Cold (1929). This opera was produced by Mr. Koch as was Martha in 1930 and The Merry Widow in 1933.[115] However, it was the operas produced during the administration of Dvorak that operas were produced with student casts. During the years of Koch professional actors and singers were always imported. The operas after 1940 were produced complete with costumes, scenery, and orchestral accompaniment. Operas produced during the twenty-three year leadership of Dvorak were:

1941 Martha by von Flotow
1947 The Bartered Bride by Bedrich Smetana
1949 Carmen by Bizet
1950 Down in the Valley by Kurt Weill
1951 The Red Mill by Victor Herbert
1953 Martha by von Flotow
1954 Amahl and the Night Visitors by Menotti
1955 Faust by Gounod
1959 The Old Maid and the Thief by Menotti
1960 The Scarf by Lee Hoiby
1960 Gianni Schicchi by Puccini
1961 Amahl and the Night Visitors by Menotti

These operas were highlights of the year and much of the credit has been given to Dvorak for "his musical understanding and creative imagination from which Eastern Illinois State College and Charleston have derived inestimable benefits in the form of operatic experiences."[116]

There have been many other important activities at the university, such as the American Music Festival, The Fine Arts

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[115]Coleman, op. cit., p. 242.

[116]Dr. Glenn Seymour, The Charleston Daily, March 25, 1950, p. 1.

Festival begun in 1959, Music Activities Banquet, 1945, as well as others which are too numerous and varied to be incorporated into this paper.

CHAPTER VII

SCHOOL OF MUSIC

In the sixty-four year history of music at Eastern the department underwent one of its most significant changes on February 10, 1963, when the School of Music was established. Dr. Leo Dvorak and President Quincy Doudna conceived the idea that a School of Music would better prepare students for the teaching of music in the public schools. Housed in the new facilities of the Fine Arts Center (1959) the School of Music was organized to prepare students to understand and create music as well as to perform and teach.

The School of Music was divided into five departments to further facilitate the teaching of music. These five departments and department chairmen appointed were:

Director:	Dr. Leo Dvorak
Keyboard Department:	Dr. Catherine Smith
Music Education Department:	Dr. Robert Pence
Instrumental Department:	Dr. Earl Boyd
Vocal Department:	Mr. John Maharg (acting)
History-Theory Department:	Dr. Leo Dvorak (acting)

These specializations also encouraged the offering of more degrees. The Bachelor of Science in Education with a major in music had been offered since 1936 and the Bachelor of Arts since 1954. The graduate program had included the degree Master of Science in Education since 1951.

In this school, as before, students are encouraged to participate in the organizations such as Mixed Chorus, Cecilians, Men's Glee Club, Band, Orchestra and many other groups. The student earning a Bachelor of Science in Education degree with a major in music is required to present a junior and a senior recital. In addition to these recitals students are encouraged to participate in other recitals given throughout the year. These music recitals give the student an opportunity to demonstrate his musical ability which will in turn facilitate his preparation for teaching in the public schools.

In 1963 the library contained approximately 1,600 books on music. In the listening rooms there are approximately 2,200 titles of serious music and 1,500 titles of semi-serious and popular music located in the Booth Library and in the School of Music Listening Room.[117] The School of Music contains choral, piano, instrumental, and other libraries.

Dr. Dvorak listed three definite objectives of the new School of Music:

> 1. to provide leadership in developing cultural and educational opportunities in music for the citizens of central Illinois.
> 2. to offer opportunities for outstanding persons in music-vocalists, composers, instrumentalists-to further develop their own talents by presenting their artistry to the citizens of central Illinois, and

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[117] The Eastern Newsletter, ibid.

> 3. to contribute directly to the musical heritage of America by providing a forum where there the best in music, be it new or old, can be heard.[118]

In addition to the preparation of students through teaching, another important phase of the student's life as a music major is the opportunity to hear some of the truly great artists who have contributed to the field of music. To initiate the founding of the School of Music an eight-day American Music Festival was held February 10-17, 1963, with Norman dello Joio as the guest artist. During these eight days concerts were given by both the students and faculty and in addition Mr. dello Joio gave lectures and conducted a concert of his own compositions.[119]

The establishment of the School of Music and events like the American Music Festival as well as the offering of the Master of Arts degrees with various specialities within the field of music, new course work, higher standards, and the general enthusiastic approach by faculty and students music at Eastern Illinois University looks forward to a promising future as it cherishes its past.

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[118] Ibid.

[119] Smith interview.

A P P E N D I C E S

APPENDIX A

UNDERGRADUATE COURSES[120]

THEORY AND HARMONY	
Music	1899
Elementary Sight Singing	1912
Advanced Sight Singing	1912
Ear Training	1916
Sight Singing and Theory	1921
Sight Singing and Harmony	1921
Advanced Harmony	1921
Elementary Harmony	1927
Harmony	1936
Music Fundamentals	1936
Ear Training and Sight Singing	1936
Theory	1936
Elements of Musicianship	1938
HISTORY AND LITERATURE	
Music History and Appreciation	1921
Music Appreciation	1926
History of Music	1936
Music Appreciation and the Listener	1936
Choral Literature and Conducting	1936
CONDUCTING	
Conducting	1921
Conducting	1934
Band Conducting	1937
Orchestra Conducting	1937
Choral Conducting	1938
Elementary Choral Conducting	1941
Advanced Conducting	1941
Instrumentation I and II	1934
Orchestration	1941

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[120]This is a partial list of the courses that have been in the undergraduate curriculum in music. Although some titles seem to indicate a duplication of a course, these often suggest a change in course content. The termination of courses has been omitted.

MUSIC EDUCATION AND METHODS

Public School Music	1906
Methods	1912
Specific Study of Methods	1916
Primary Songs	1919
Upper Grade Methods	1921
Teaching of Music	1921
Practice Teaching in Music	1921
High School Music	1925
Primary and Intermediate Grade Methods and Materials	1936
High Schools Music Education	1936
Practice Teaching in Music	1937
Instrumental Methods	1937
Music in the Elementary School	1938
Music in the Secondary School	1938
Music Supervision	1938
Music Appreciation	1938
Methods of Teaching Music in the High School	1940
Music in the Rural Schools	1940
Supervised Student Teaching of Music	1940
Psychology of Music	1941
Instrumental Class Methods	1941
Introduction to Music	1944
Methods of Music in Junior and Senior High School	1950
Community Music	1950
Violin Class Methods	1951
Woodwind Class Methods	1952
Brass Class Methods	1952
Violin cello and Contrabass Methods	1952

APPLIED MUSIC

Piano Class	1916
Voice Class	1916
Opera, Chorus and Orchestra Practice	1921
Violin Class	1928
Violin, Clarionet and Cornet Class	1928
Brass, Wind and String Techniques	1936
Private Lessons	1937
Instrumental Technique	1937
Violin Technique	1938
Lower Strings Technique	1938
Woodwind Instruments Technique	1938
Brass Instruments Technique	1938
Opera Workshop	1962
Vocal Diction	1962

APPENDIX B

GRADUATE COURSES[121]

Advanced Conducting and Materials in Music	1951
Analysis and Form in Music	1951
Psychology of Music	1951
Music Supervision	1952
Band Literature for the Public Schools	1952
Teaching Techniques in Woodwinds	1952
Teaching Techniques in Brass and Percussion	1952
Music in the Elementary School	1952
Seminar in the Problems of Music Education	1952
Materials of Vocal Groups	1953
Methods of Music in Junior and Senior High Schools	1953
Community Music	1953
Survey of Music Literature	1953
Individual Instruction in Literature	1953
Advanced Orchestration	1953
Marching Band Procedures	1953
Instrument Repair and Adjustment	1953
Materials for the Orchestra	1953
Teaching Techniques of Strings	1953
Instrumentation	1953
Chamber Music of the Instrumental Group	1953
Counterpoint	1953
Advanced Counterpoint	1953
Composition in Small Forms	1953
Music in the Contemporary Culture	1953
Survey of Music Literature	1953
Piano Pedagogy and Literature	1962
Vocal Literature	1962

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[121]This is a partial list of courses that have been in the graduate curriculum in music. Many of these courses were open to the undergraduate through the permission of the instructor.

APPENDIX C

MUSIC FACULTY 1899-1963

Allard, Maurice	1955-1959
Anfinson, Rudolph	1940-
Arbuckle, Wm. Worden	1945-1946
Asbury, Eugene	1936-1939
Aulabaugh, Alan	1957-
Balloon, Mary J.	1946-1949
Barnhart, Mabel	1912 Summer
Beuttel, Ruth Ann	1947-1949
Bolen, Charles W.	1950-1951
Bouknight, Fred	1959-
Boyd, Earl W.	1947-
Brandt, Margaret	1939 Summer
Britton, Allen Perdue	1941-1949
Canfield, John	1955-1956
Crews, Jack	1961-1962
Crook, Lee	1946-1949
Dvorak, Leo J.	1940-
Geiger, A. Marie	1915-1917
Hanks, Frances	1945-1946
Hanson, Ethel	1927-1958
Hartman, Mary Ruth	1960-
Hassberg, Harlan	1929-1930
Hieronymus, Gretchen	1960-
Holmes, Rose Maris	1954-1955
Hummer, Charles	1956-1959
Johnson, Donald E.	1940-1946
Johnson, June D.	1960-
Johnson, Irene	1939-1946
Kitchel, Velma	1933 Summer
King, John Robert, Jr.	1943-1945
Koch, Friederich	1899-1938
Latham, William P.	1946-1947
McClung, Isabelle	1949-1951
Madison, Thurber	1943-1945
Maharg, John	1958-
Major, Ruth	1919-1934
Masten, Elbert	1944-1945
Miessner, W. Otto	1908 Summer
Miller, Esther	1946-1947

More, Kathryn	1931 Summer
Nachtmann, Marcella	1919 Summer
Otey, Wendell	1938-1939
Pence, John Robert	1951 -
Pernecky, Jack	1956-1957
Phillips, Ruth M.	1922-1923
Rezatto, John	1951-1956
Richardson, Thomas	1947-1949
Robertson, James	1956-
Roeser, Emma L.	1918-1919
Smith, Catherine A.	1949-
Smith, Hamilton Burton	1946-1947
Sunderman, Lloyd	1935-1937
Swickard, Alice Jane	1959-1960
Todd, Donald	1957-
Vincent, Gladys	1917-1918
Wallace, Spencer	1941-1942
Warner, Robert	1938-1956
Weckel, Richard	1931-1936
Westcott, George	1949-
Willey, Rachel	1923-1924
Wolfe, Irving	1937-1940
Zlatnik, Harold	1919-1934

APPENDIX D

ENTERTAINMENTS[122]

1900-1901

W. Waugh Lauder
Chicago National Concert Company

1901-1902

Imperial Male Quartette of Chicago
Miss Helena Stone, harpist
Quartet - Mme. Ragna Linne, soprano
Mrs. Clara Murray, harpist
Mr. Jan van Oordt, violinist
Mr. Friederich Koch, pianist

1902-1903

Mr. Waugh Lauder, lecture recital on Wagner
Mr. Waugh Lauder, lecture recital on Lizst

1903-1904

Banda Rossa concert
Chicago Symphony Orchestra

1904-1905

Haskell Indian Band
Spiering Quartette
Roney's Boys

1905-1906

David Bixpham, song recital
Mr. Ruby Shot-well-Piper, song recital
Mr. Leland Powers

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[122]This partial list of the entertainments from 1899-1963 was compiled from catalogues, annuals and old Artist Series programs.

1906-1907

Cycle Quartette
Steindel Trio
Mr. Leland Powers

1907-1908

Hungarian Orchestra
Steindel Quartette

1908-1909

Chicago Oratorio and Festival Quartette

1909-1910

1910-1911

1911-1912

1912-1913

Maximillian Dick Trio
Maximillian Dick, violinist
Edith Adams Dick, violoncellist
Franklin Krieger, pianist
Minneapolis Symphony Orchestra

1913-1914

1914-1915

1915-1916

1916-1917

Madame Tilly Koenen, Dutch contralto
Zoellner String Quartet
Barrere Ensemble of Wind Instruments

1917-1918

St. Louis Symphony Orchestra
Imperial Male Quartet

1918-1919

Max Steindal, cellist and Elsa Diemer, soprano

1919-1920

Marcus Kellerman, dramatic baritone
University of Illinois Concert Band

1920-1921

Trio from the St. Louis Orchestra
Violin: Ellis Levy
Harp: Ida Delladone
Flute: John F. Kibury
The Flonzaley Quartet

Violin I	Adolpho Betti
Violin II	Alfred Pochen
Viola	Louis Bailey
Cello	Ivan D'Archambeau

1921-1922

Henshaws opera: "The Impressario" by Mozart
The Zoellner Quartet

1922-1923

Alberto Salvi, the world's greatest harpist
Flonzaley Quartette

1923-1924

Opera "L'Ombra"
DeMarco Harp Ensemble
Minneapolis Symphony Orchestra

1925-1926

Francis Macmillen, American violinist
Carveth Wells, lecturer and entertainer
St. Louis Symphony Orchestra
Elsa Diemer, soprano

1926-1927

Princess Pat Band
Jaroslaw Bons, cellist
Russian Cossack Choir
Carveth Walls, lecturer and entertainer

1927-1928

Arthur Kraft, tenor
Alms Peterson, soprano
Minneapolis Symphony Orchestra
Steindel Trio
Isador Berger: violinist
Moissaye Boguslawski: pianist
Bruno Steindel: cellist

1928-1929

1929-1930

1930-1931

Kedroffs: male quartet

1931-1932

Doris Kenyon "Lyric Silhouettes"
Gieseking, pianist
"The Beggars Opera"

1932-1933

Dr. Eugene Hegy: Lecture and recital on the Ether-space Theremin and the Ether-wave Cello
"The Merry Widow" by music and art students
Vienna Saenger-Knaben: choir boys

1933-1934

Kryl's Symphonic Band
The Paris Instrumental Quintet
Utica Jubilee Singers

1934-1935

Alberto Salvi, harpist

1935-1936

The Don Cossack Russian Chorus

1936-1937

The St. Louis Symphony Orchestra

1937-1938

Minna Niemann, pianist
Josephine Antoine, Metropolitan Opera Coloratura

1938-1939

U. S. Navy Band Concert
Illinois Symphony Orchestra

1939-1940

Don Cossack Chorus
Percy Grainger, pianist
Fist University Jubilee Singers
Cecil Renardy, violinist

1940-1941

Gladys Swarthout, soprano
Poldi Mildner, pianist
Ossy Renardy, violinist

1941-1942

Donald Dickson, baritone
Hertha Glaz, contralto

1942-1943

Weicher-Powers-Reuter Trio
Henry Scott, pianist entertainer
Curtin String Quartet

1943-1944[123]

Joseph Wagner, pianist
Earl Spicer, baritone

1944-1945

1945-1946

1946-1947

Helen Jepson, soprano
Whittemore and Lowe, duo-pianists
General Platoff Don Cossack Chorus
Joseph Fuchs, violinist

1947-1948

Daniel Ericourt, pianist
Indianapolis Symphony Orchestra
In Old Vienna, concert quintet
Nicola Moxcona, bass

1948-1949

Carroll Glenn, violinist
Columbia Concert Trio
Paul Draper and Larry Adler
Mario Lanza, tenor

1949-1950

William Schatzkamer, pianist
The Columbia Grand Opera Quartet
The Houston Symphony Orchestra
Elena Nikalaide, contralto

1950-1951

Whittemore and Lowe, duo-pianists

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[123]The annual Entertainment Course, which was discontinued in 1943, was resumed in 1946-1947.

1951-1952

Verdi's "La Traviata" by the Charles Wagner Opera Co.
George Copeland, pianist
Ida Haendel, violinist
Herta Glaz, mezzosoprano

1952-1953

University of Alabama String Quartet
Frank Mannheimer, pianist
University of Illinois Symphony Orchestra
"Euzkadi" Spanish music and dance
Mr. Walter Coleman, Mrs. Ethel Scott Phipps, instrumentalists

1953-1954

"Il Trovatore" by the Charles L. Wagner Opera Co.
Louis Sudler, baritone
Mildred Dilling, harpist and Charlene Dilling Brewer, violinist

1954-1955

"Madame Butterfly" by the Wagner Opera Co.
Fies Eireann, Irish Festival Singers
Veronica Dune, soprano with the Irish singers

1955-1956

"La Boheme" by the Wagner Opera Co.
American Chamber Orchestra
Symphony Orchestra of Salzburg, Austria

1956-1957

Stecher and Horowitz, pianists
Don Cossack Chorus
Fiesta Mexicana, song and dance recital
Soliste di Zagred, chamber orchestra

1957-1958

Jean Leon Destine's Carib Calypso Festival
The Westminster Choir of Princeton, New Jersey
The National Symphony Orchestra of Washington, D.C.

1958-1959

Clebanoff Strings
"The Barber of Seville" by New York City Opera Co.
The American Piano Trio
Rafael Mendez with the Eastern Illinois University Band
Gala Performance, song and dance concert

1959-1960

Verdi's "Rigoletto"
Jan Peerce, tenor
Jose Greco, Spanish dancers, singers and musicians
Claude Frank, pianist

1960-1961

Wanda Saxon, soprano and Len Dresslar, bass-baritone
Roberta Peters, soprano
Stephan J. Kovacs, pianist

1961-1962

Chicago "Pops" Concert Orchestra
Vienna Choir Boys
Budapest Strings
The Indianapolis Symphony Orchestra
Carlos Montoya, Spanish guitarist

1962-1963

U.S. Marine Band
Wallfisch Duo, piano and viola
Don Shirley Trio
Augustana Choir

APPENDIX E

ALMA MATER AND EASTERN STATE MARCH

The Alma Mater has an interesting history. Since the school needed a school song and Koch liked the melody of Wacht am Rhein (Watch on the Rhine), this became the melody to which Miss Isabel McKinney, an instructor of English, wrote appropriate words. Until approximately 1915 this was the school song, but in that year the song Wacht am Rhein was unpopular because of the war. Lord suggested to Koch that he write different music to the words of the song and this revised copy has become the traditional Alma Mater for the college.[124]

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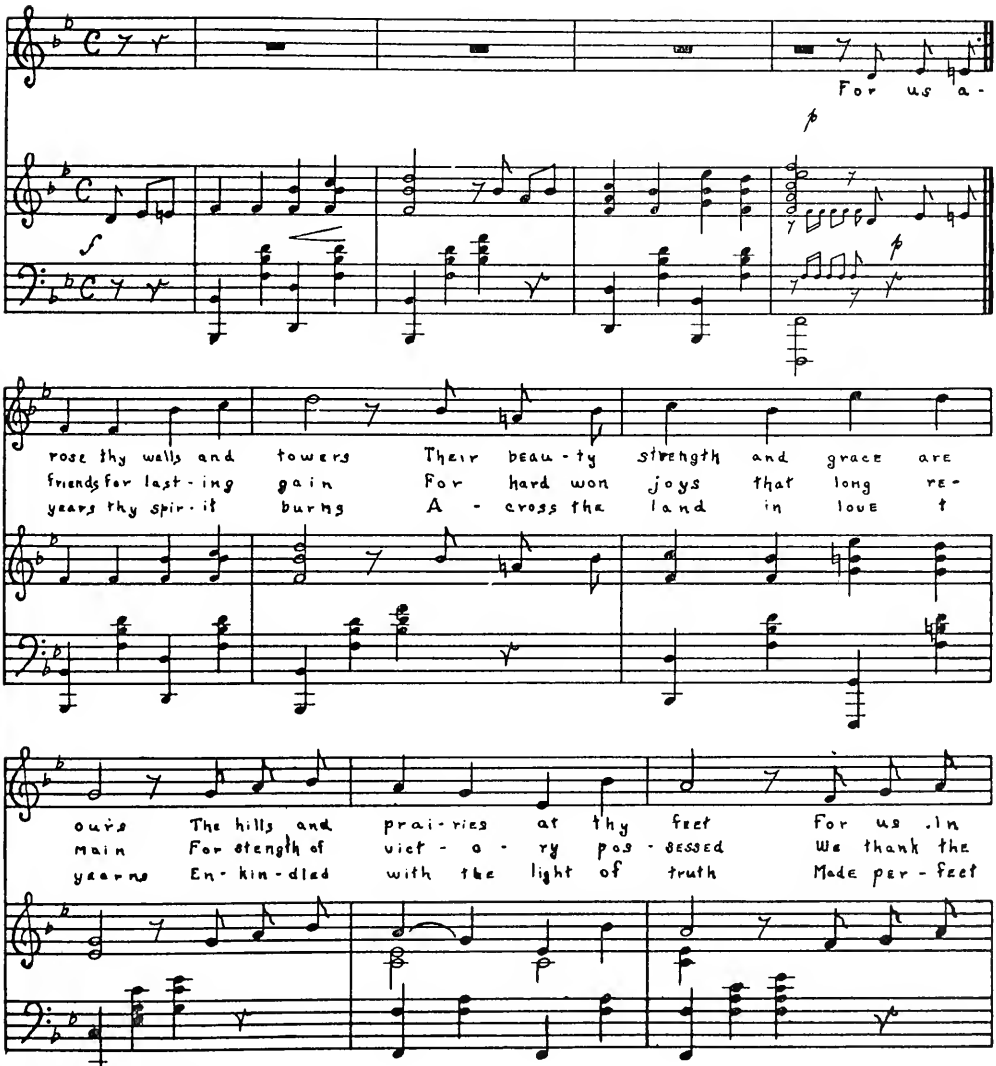
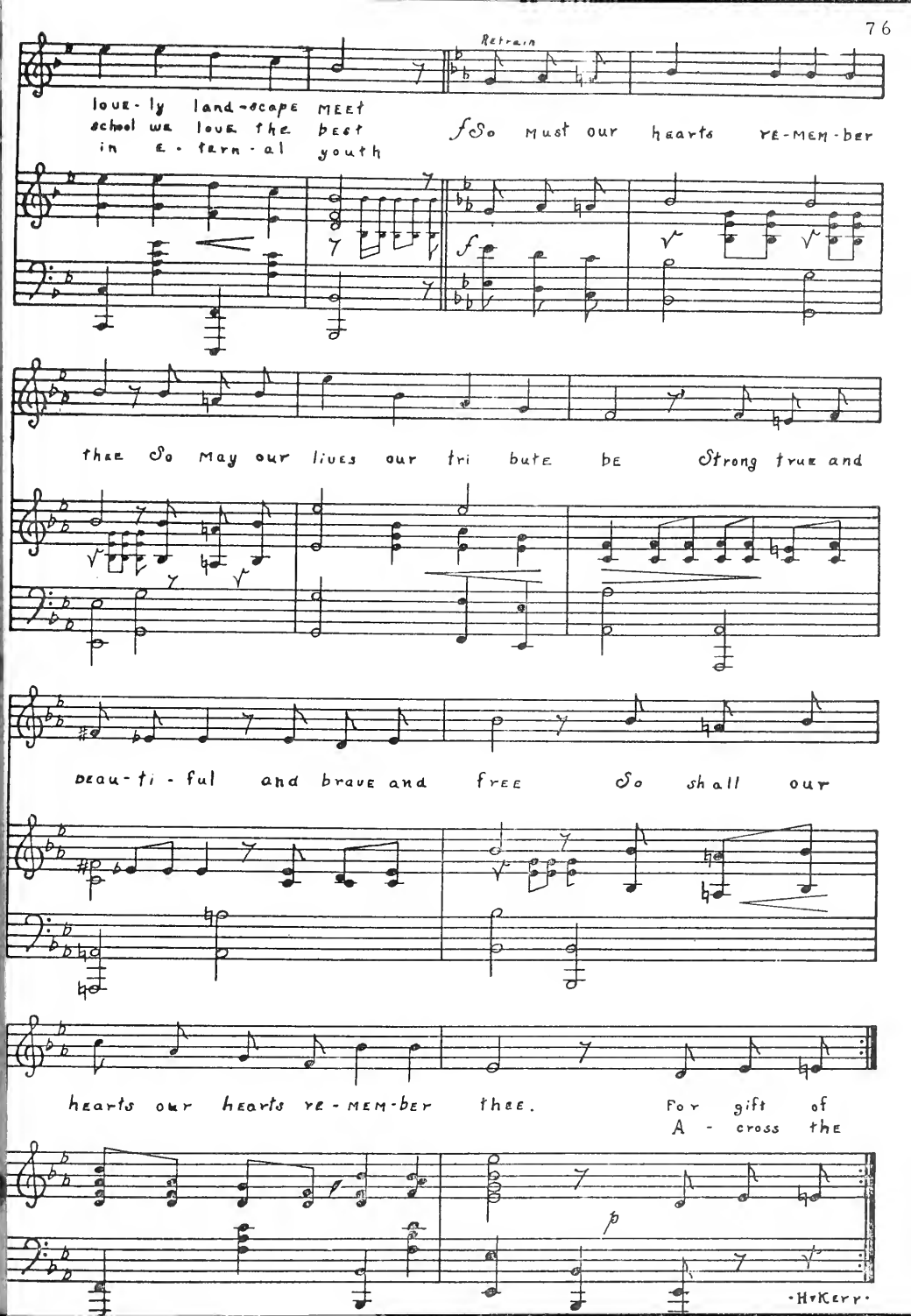
[124]Seymour interview.

SCHOOL SONG

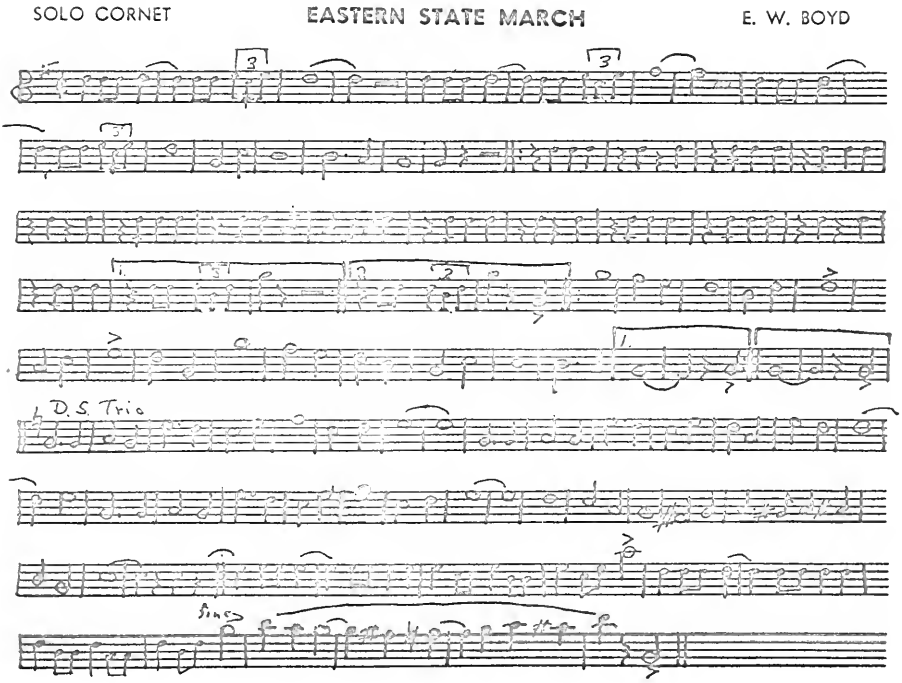
Words by
ISABEL McKINNEY

Music by
FREDERIC KOCH




Refrain
love-ly land-scape MEET
school we love the best
in e-tern-al youth
So must our hearts RE-MEM-ber
thee So May our lives our tri bute be Strong true and
beau-ti-ful and brave and free So shall our
hearts our hearts re-mem-ber thee.
For gift of
A-cross the
·H·Kerr·

The school has been using the Field Artillery Song (Caissons Go Rolling Along) by Sousa as a school song and Dr. Earl W. Boyd did not feel that this was appropriate. He wrote the Eastern State March in 1949 the title of which was changed in 1957 to Eastern Loyalty.[125]



[125] Boyd interview.

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Personal interview with Mrs. Frances Grafton Barnes, Class of 1921, Charleston, Illinois, April 19, 1967.

Personal interview with Dr. Earl W. Boyd, Faculty 1947-, Charleston, Illinois, July 22, 1967.

Personal interview with Mrs. Leo Dvorak, Charleston, Illinois, June 9, 1967.

Personal interview with Dr. Hobart Heller, Vice President for Instruction, Charleston, Illinois, July 5, 1967.

Personal interview with Mrs. Lottie Leach Leeds, Class of 1919, Charleston, Illinois, July 11, 1967.

Personal interview with Mr. Lewis Linder, Class of 1911, Charleston, Illinois, April 18, 1967.

Personal interview with Mr. John M. Maharg, Faculty 1958-, Charleston, Illinois, July 19, 1967.

Personal interview with Mr. Carl Railsback, brother of Dr. Ora Railsback, July 11, 1967.

Personal interview with Dr. Walter Scruggs, Class of 1928, Charleston, Illinois, July 10, 1967.

Personal interview with Dr. Glenn Seymour, Faculty 1929-, Charleston, Illinois, June 29, 1967.

Personal interview with Mrs. Charles Stewart, Class of 1903, Charleston, Illinois, April 18, 1967.

Personal interview with Mrs. Ethel Hanson Stover, Faculty 1927-1958, Charleston, Illinois, July 12, 1967.

Personal interview with Dr. Catherine Smith, Faculty 1949-, Charleston, Illinois, July 25, 1967.

Telephone interview with Dr. Robert Warner, Faculty 1938-1956, Ann Arbor, Michigan, July 13, 1967.

Personal interview with Dr. George Westcott, Faculty 1949-, Charleston, Illinois, July 25, 1967.

Letter from Mrs. Ruth Major Bennett, Faculty 1919-1934, Atlanta, Georgia, July 15, 1967.

Letter from Dr. Lloyd Sunderman, Faculty 1935-1937, Silvania, Ohio, July 20, 1967.

Letter from Dr. Irving Wolfe, Faculty 1937-1940, Nashville, Tennessee, July 14, 1967.